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captivity to come when called, and take the food in one's hand. The ancients thought them friends to man, whom, it was supposed, they would wake up when they saw a serpent approaching him in his sleep. The origin of this notion appears to be, that on seeing an adder or serpent a lizard would naturally take to flight for fear of being devoured, and that in so doing one of this tribe may have disturbed a man who was asleep, and thus rescued him from danger.

The tail of the lizard is extremely fragile. It breaks on the slightest accident, and continues to move for a long time after it is separated from the body. The animal gets another, and sometimes, though rarely, a third and a fourth.

It was thought by the ancients that these reptiles were passionately fond of music, and facts are mentioned by modern naturalists which seem strongly to favour the notion. Thus, a French writer of this class states that as soon as he began to play his flute, a large green lizard used to put half its body out of a hole in the rock opposite his window, and seemed to listen with great attention. When he left off playing, it went back into its hole; if he began again, it immediately re-appeared; and he could make it repeat this as often as he

chose. He does not pretend to decide whether it was simply curiosity which prompted the animal to act thus, or whether it mistook the sound of the flute for the buzzing of some insect upon which it hoped to prey.

The same writer tells us that one day he took a long wire—a piano-forte string, in fact—and fastened a fly to the end of it. He then brought the fly as near the lizard as the length of the wire would allow. The lizard hesitated for a long time, but at last took it, and afterwards a second and a third without any hesitation. Next day he shortened the wire a little, the day after as much, and so on from day to day, till at the end of eight days it took food from his hand without any fear. He also accustomed it to come out of its hole to be fed whenever he whistled as a signal.

Proceeding in this course of training, he began to hold the prey six inches from the lizard's mouth; instead of close up to it, so that it was obliged to come completely out of its retreat to get it. The next day he doubled the distance, and went on increasing it every day, till, at the end of a fortnight, the animal would follow him all round the garden to get a worm.

M. PIERRE SOULE.



This distinguished diplomatist was born at Castillon, in the Pyrenees, during the first consulate of Napoleon. His father had served for some time in the republican army, and rose to the rank of lieutenant-general. On retiring to his native mountains, he became an administrator of justice, and rendered valuable services to the community in which he lived. Finding his son Pierre to be an intelligent and promising lad, he determined to devote him to the service of the Church, and in 1816 sent him to the College of the Jesuits, at Toulouse. Here he soon distinguished himself; but, as the strict discipline of the order did not agree with his notions of freedom,

he withdrew, and was afterwards sent to Bordeaux to complete his studies. When only fifteen years of age, he was concerned in a conspiracy to overthrow the newly reinstated Bourbons, and being detected, he sought safety in flight. For more than a year he was concealed in the little village of Navarre, where he followed the quiet occupation of a shepherd. He was then permitted to return to Bordeaux, where he greatly distinguished himself as a professor in one of the principal institutions of the city. This quiet position, however, did not long suit his active spirit, and he removed to Paris, where, at the same time that he devoted himself to the

studies of science, philosophy, and law, he contributed articles to the leading journal, which brought him into intimate connexion with the chief members of the liberal party. Here he established a newspaper, in which he advocated republican sentiments, and hurled bitter sarcasms at the throne and the Church. He was soon brought before the courts of law; his advocate, Charles Ledru, defended him, and requested the clemency of the court on the ground of his youth. Soulé himself started up, and in a tone of impassioned eloquence defended his opinions, and took upon himself the responsibility of having uttered them. His eloquence proved unavailing, and he was sentenced to the cells of St. Pelagie. In a short time after, he made his escape to England, with the intention of proceeding to Chili, where the situation of private secretary to the president had been offered to him. The ship having sailed without him, and the post being filled by another person, he resolved to return to Paris, and take his chance. On landing at Havre, however, he met with a friend, Captain Baudin, who advised him to seek an asylum in the United States of America, and offered him a passage in his ship, about to sail for St. Domingo. The project pleased young Soulé. He arrived at Port-au-Prince in September, 1825, and was cordially received by President Boyer. In the autumn he took passage for Baltimore, and soon after visited New Orleans, where he became the guest of General Jackson, and acquired his first knowledge of the English language. This knowledge he perfected during a residence in the convent at Bardstown; and on his return to New Orleans he underwent an examination for the bar in English, and was admitted. His latent energies of character were soon forced into action, and a brilliant career opened itself before him.

In 1847 M. Soulé was elected senator from Louisiana, and in 1849 he was re-elected for six years. Since the death of Mr. Calhoun, he has been considered as the leader of the ultra-southern party. He was selected by General Pierce as the ambassador from the United States to the Court of Spain—an appointment somewhat annoying to the Spanish people, who recollected that M. Soulé owed some portion of his popularity to the force with which he advocated the annexation of Cuba.

The writer of "Political Portraits with Pen and Pencil" says: "At the bar M. Soulé is distinguished as much for his originality as for his ingenuity. His keen observation and ready wit, his intimate knowledge of the human heart, and the great sympathetic power he possesses to appeal to it, to move it, give him an unbounded influence with a jury, which he seems to subjugate at will. The style of his eloquence is logical, earnest, and impassioned. His fine face, eloquent as his language, changes with every varying thought; and his eagle-eye flashes, or softens in expression, as he would kindle or subdue. His gestures are graceful and spontaneous." In private life the same writer represents M. Soulé as active, amiable, affectionate, and exemplary. "In society he is not less distinguished than at the bar or in the senate. The elegance of his manners, the brilliancy of his conversational powers, his deference to others, as much the result of his kindness of heart as of his high breeding, his blended affability and dignity, would lead one to pronounce him pre-eminently a man of society, did not a certain presence or *prestige* that always accompanies him, indicate, that though he may adorn the saloon, his true sphere lies in the higher regions of thought and action."

A RECOVERED ORIGINAL PICTURE BY MICHAEL ANGELO.

In October, 1844, Vincent Botti, a painter and restorer of old oil-paintings at Florence, purchased of a broker of that town a picture which had been daubed over by some unskilled hand, in a most unjustifiable manner, for the purpose of veiling the nudity of the figure. The experienced restorer quickly apprehended that here, as in other cases, a masterpiece might be concealed behind this coarse daubing. Following out this

idea, he proceeded with great care to free the picture from all incongruous touches; and, before long, he had the gratification of seeing a female figure of wondrous beauty, which he immediately recognised as one of the finest of Michael Angelo's creations, coming out, in all its pristine freshness, from beneath the covering which had so injudiciously been thrown over it.

The picture consists of a single figure, half the size of life, and represents the Goddess of Fortune sitting, with extended wings, upon a wheel, naked to the middle, the lower part of the figure being wrapped in the folds of a rose-coloured drapery. She rolls onward, her countenance expressive of unconcern and perfect ease. Her head inclines slightly towards the right shoulder; she stretches out her arms, and her hands scatter on the right a sceptre, crown, and laurel-wreath,—on the left, thorns and arrow-heads. The front of the goddess is surrounded by a bright radiance, which gradually deepens into black. It is said that Michael Angelo zealously studied Dante's Poems, and more than one of his works embody thoughts of the celebrated singer: it was this fact which procured him the title of the Dante among the painters. The figure of Fortune is the expression of some lines in the seventh canto of the "Inferno," where it is said:—

"And she it is, on whose devoted head
Are heap'd such vile reproach and calumny
By those whose praise she rather merited.
But she is blest, and hears not what they say;
With other primal beings, joyously
She rolls her sphere, exulting on her way."

And truly the head, which is of enchanting beauty, is expressive of the most blissful ease and equanimity with which she looks down upon human things, evil as well as good. In all Michael Angelo's pictures it is manifest that the hand of a sculptor guides the brush. In the creations of this master-spirit, you feel the power of genius, and recognise a deep knowledge of the laws of anatomy; but in the figure of Fortune the painter has, with far-seeing delicacy, modified his usual superabundance of strength, in order to preserve the delicate form becoming the young and graceful goddess.

In order to establish the authenticity of this discovery, it was necessary to have recourse to strict and careful comparison. "The Holy Family," by the same master, which is to be found in the Gallery of Florence, and the genuineness of which is not questioned, afforded an opportunity. This comparison has resulted decidedly in favour of Signor Botti's discovery, a systematic and conscientious examination having shown that both these pictures are painted on boards of the same wood, prepared by the same process—that is, covered with a thin coating of white, and painted in water-colours, over which is laid a coat of oil known by the name of oil of Albezzo, which fixes the colours and imparts to the figure what we call *mezza tempera*. Lastly, the whole is washed over with a varnish, which gives it the appearance of an oil-painting. The wings of "Fortune" evidently show that the newly-discovered picture is painted by the process just described. Moreover, the same connoisseurs and artists have unanimously recognised an entire similarity of treatment in the "Fortune" and "The Holy Family;" for both these pictures, painted by the same process, exhibit the same treatment of light and shadow, the same colouring and disposition of the draperies, and, what is still more interesting, the same purity and perfection of drawing.

After the picture had in this way been proved genuine, the discoverer was compelled, in compliance with the urgent desire of many lovers of art, to exhibit it in public. He selected the Bartholomew Palace, at Florence, for the purpose, and though he originally intended the exhibition to last only a single day, the great interest it excited induced him to extend it to a week. There was but one opinion as to the genuineness and beauty of the painting. Those who were best qualified to form a judgment declared that not only was it unquestionably a real production of Michael Angelo's genius, but that he must have lavished upon it an unusual degree of care and attention, as if he wished to show by this single